

NEWS OF THE STAGE AND ITS PEOPLE

CHARLES RANN KENNEDY, author of "The Servant in the House," takes a hopeful view of the outlook for the American stage. At a meeting of the League of Political Education held in the Hudson Theater, New York, Friday, Mr. Kennedy said:

"The better outlook for the drama, which so many of us are beginning to realize, is only a part of that great movement of God among the nations, which is one of the most refreshing signs of the glorious day we live in."

"Everywhere we turn we find splendid unrest, a good, healthy, pugnacious discontent with existing conditions, coupled with a violent determination to make them better. And perhaps the most striking thing that has been accomplished is the fact that we do at last begin to recognize that brotherhood, in one sense or another, lies back of it all."

"The truth is that this same better outlook for the drama is within you. It depends upon you, and the courage with which you band together to enforce it, whether America shall take its place among the proudest movements of that kind in any age."

One of the foremost buffo-barytones among American grand opera artists, and no less prominent in comic opera circles, is Henry Vogel, whose earlier achievements were with Emma Jack and the American Opera Company, and later identified with Lulu Glaser in "Nancy Brown," and other stars in "The Great Divide," "The Servant in the House," two new plays by Charles Rann Kennedy, author of the later play, and then Margaret Anglin in a new play, entitled "Mater."

Kellar, the magician, retired permanently from the stage at the conclusion of his performance last night in Baltimore. Mr. and Mrs. Kellar will go to California to live. Kellar is said to have amassed a fortune, and has determined to spend the remainder of his life in ease.

Henry Miller and the Shuberts have parted company. Miller and Frank McKee have entered a partnership for three years. The New York playhouse of Miller and McKee will be the Savoy, which these managers expect to keep open with "The Great Divide," "The Servant in the House," two new plays by Charles Rann Kennedy, author of the later play, and then Margaret Anglin in a new play, entitled "Mater."

James R. Reeves, the leading man of "A Night with the Poets" company, Chase's next week, was the actor who played the Pope in "The Eternal City," with Viola Allen. He was two years with Beerbohm Tree, the English tragedian. In this country he has appeared also with William Farnum in "Ben-Hur" and with Charlie Richman in "Captain Barrington."

Kyrle Bellwe will sail for London next Tuesday. He will spend the summer in England cruising in his very attractive and commodious yacht.

"The Woman in the Case," Clyde Fitch's play, which Blanche Walsh presented several years ago, will soon be produced in Italy.

Helen Hale is not to abandon musical comedy after all. When she joins the Frohman forces she will sing one of the principal roles in a musical comedy, and subsequently will be given the leading role in "Miss Hook of Holland."

Ila Grannon is Kentucky's latest contribution to the ranks of vaudeville, and the vocalist, with a name that is familiar to all who follow the meanderings of the "ponies" and a life that has reverberated all the way from New York back to the walnut hills of her home State.

Joseph Coyne, the eccentric comedian, who has been playing in London for two years, will make his reappearance in America next August as co-star with Alexandra Cartline in "The Mollusc."

William Faversham and his wife, Julie Opp, have gone to England for the summer. Faversham has a charming place in England, where his vacations are usually spent.

Joseph Weber will have two companies under his wing next season. One will be a stock company in New York, which he will head, and another will be a road company presenting among other features the burlesque of "The Merry Widow," which was the last to the bill at his New York theater last week.

Mary Dupont has a new comedy vehicle called "A Leap Year Leap," and it is said to be the product of her own pen.

Helen Lackaye has been engaged as a member of the Catherine Coultis stock company of Denver, and is now on her way to the Western city.

"The Follies of 1908" went into rehearsal in New York last Tuesday morning and within the next few weeks a new "revue" will be disclosed to the New York public.

Mabel Taliaferro closed her season in "Polly of the Circus" last night, and will spend much of the summer sailing about in her new yacht, Elia II, which has just gone into commission.

George Fuller Golden, the monologist, has been compelled to abandon his work because of ill health. As a means to provide funds with which to go to a climate where he might regain his health, Golden was preparing to write a book on the White Rats, but through the generosity of George M. Cohan this will not be necessary. Little could be learned of Cohan's gift to the popular monologist, but Golden is said to have done nothing but sing the praises of his benefactor since the gift was made. Cohan has always been a great admirer of Golden, his friends assert, and when the latter approached Cohan and asked him to buy advertising space in the proposed book Cohan asked a few questions and without further ado wrote his check for a large amount. Golden was so astounded at this very material proof of Cohan's friendship that he was

almost speechless, but finally managed to say:

"How am I ever to repay you?"

"Give me a half page in your book," Cohan replied, "and then go and get well."

This little act of generosity on the part of Cohan shows up another phase of his character of which the public had no knowledge. Not only that, if it had not been for the very grateful beneficiary it is probable that it would never have been known except to Golden and Cohan. The latter's cleverness is manifestly not restricted to playwriting, but extends itself to a proper appreciation of the other fellow's needs.

Maude Adams' tour for the season in "The Jesters" has been extended four weeks.

Charles Frohman has decided that Billie Burke's first performance of Jacqueline in "Love Watches" will be given in New York at the Lyceum Theater, where it will open the season August 14.

One of the first musical comedy productions this fall will be Hattie Williams in "Fluffy Ruffles."

Marie Doro, having finished her season in "The Morals of Marcus," sailed for Liverpool Wednesday on the Lusitania. It is probable that the name of the play and the date of her reappearance on the London stage will be announced on her arrival in that city.

Although every night cannot be an opening night for such a conscientious artist as she, the most comforting telegram sent Maude Adams on the very opening night of "The Jesters" in New York, read like this: "I don't know how it is, but I am not a bit nervous. William Gillette."

Harrison Grey Fiske denies that Bertha Kalich will not be under his management next season. He announces that he has a contract with Madame Kalich which still has three years to run.

And now the Patricia O'Brien of Rose Stahl in "The Chorus Lady" is being imitated by the male sex. Otis Harlan is appearing in a burlesque of Miss Stahl.

Henrietta Croswan will open her season next fall in New York in "The Country Girl."

Instead of a tour through Europe this summer Henrietta Croswan will spend her vacation in Northern Canada, in the Temagami region, hunting and fishing with her husband and small son.

The fourth annual benefit of the Actors' Fund of America, which was given at the Hudson Theater on April 21, realized something over \$1,600.

Owing to the great success of his play, "The Honor of the Family," in New York, Otis Skinner has canceled a contemplated trip to Europe, and will remain at the Hudson Theater far into the summer.

Rose Stahl will begin the third year of her appearance in James Forbes' comedy, "The Chorus Lady," on September 1, at the Grand Opera House in New York City.

Edmund Breese, the original John Burket Ryder, of "The Lion and the Mouse," will be seen next season in "The Nebraska," a new play by Edith Ellis, and under the direction of Henry B. Harris.

Robert Edeson, appearing in "Classmates," will discard railroad trains on his forthcoming New England tour and will make the eighteen cities in which he is to appear in his new 40-horsepower Stearns automobile.

New productions now in preparation for Henry B. Harris for next season are "The Nebraska," by Edith Ellis; a new play by Charles Klein; "Pierre of the Plains," by Edgar Selwyn; "The Bell of Liberty," by Martha Morton, and a new four-act play by Elmer B. Harris.

Jesse L. Lasky, the vaudeville manager who wrote the lyrics for the now famous vaudeville sketch, "The Love Waltz," has had seven songs accepted within as many days. They are to be published in the near future by M. Witmark & Sons.

One of the cleverest roles in James Forbes' new comedy, "The Traveling Salesman," in which Thomas W. Ross is starring, is that of Ted Watts, a drummer selling neckties. The young man who has created this character is Arthur Shaw, son of Mary Shaw, who became famous through her connection with the plays of Ibsen and George Bernard Shaw, and who is said to be the only actor who has made Ibsen's plays a paying venture.

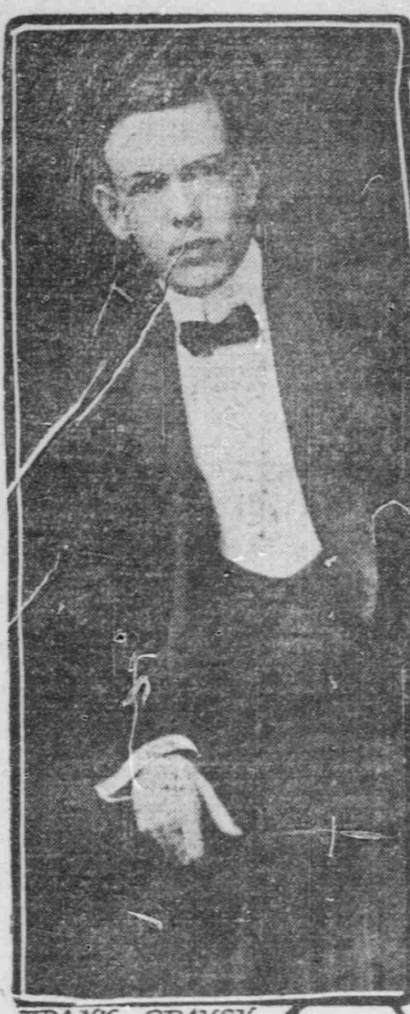
CHARLES H. JONES, VETERAN, OPERA STAGE DIRECTOR

Of the prominent stage directors in the operatic field, one of the oldest, in point of experience, is Charles H. Jones, who has been in this position with many of the leading grand and comic opera organizations during the last thirty years, during which time he has staged forty-eight grand operas and nearly 100 comic and standard operas and musical comedies.

Among the operas of which he directed the original productions were "The Black Hussar," "Don Caesar," "Lorraine," "The Sultan of Sulu," "King Dodo," "The Gingerbread Man," and others. Among members of the theatrical profession Mr. Jones is principally noted for a marvelous memory for details, for it is said he has never failed to recall to mind the complete stage "business" of any opera he ever staged, even after a lapse of many years.

Sunday Concert.

New and interesting features in moving pictures will be introduced in the Sunday concert at the Academy tonight. The program will be a varied one, consisting of the latest comedy, dramatic and travel subjects. The concert orchestra will be in attendance as usual, and Ed Allen will appear with a new budget of comic songs and funny sayings.



FRANK CRAVEN
WITH
GUY STANDING
STOCK CO.
BELASCO



ELLY BARNATA
ABERN OPERA CO.
NEW NATIONAL



BRIGHAM ROYCE
IN THE CRIPPS
COLUMBIA

Week's Offerings at the Theaters

FOR the first time during their career in Washington, the Aborn Opera Company will present an original production with the original cast, during the coming week, when Jacques Offenbach's opera, "Hoffmann's Love Tales," will be seen and heard for the first time in Washington. It is expected to be a great event in the operatic annals of Washington.

It is well remembered by the followers of affairs theatrical that when Oscar Hammerstein broke away from long-established ideas and presented this operatic novelty in New York last winter, under his French title of "Les Contes d'Hoffmann," he shocked many musical conservatives, but won the approval of the music loving public, and when the Aborn English Grand Opera Company, in the same city, later gave the first American production of this composition in English, as "Hoffmann's Love Tales," the success of the other organization was duplicated. Messrs. Aborn assert that the libretto used at the Opera Comique, in Paris, from which their English version is translated, is the best and most cleverly and concisely constructed of any of the several books of "Les Contes d'Hoffmann" in use in Europe, and best suited to American tastes.

It relates the adventures of a young German poet, named Hoffmann, the hero of many and varied love affairs. Its plot is said to be unique and refreshingly different from anything else in opera, and is for that reason more often described as a novelty opera than as an opera comique. Its score is declared musically and worthy of the grand opera casts that have appeared in it in this country and abroad.

The prima donna role embracing three characters, but demanding a single artist to carry out an unique allegorical idea, will be assumed by Miss Elly Barnata, a coloratura soprano of considerable range and execution. Homer Lind, the baritone, who has met with success in grand opera on both sides of the Atlantic, and who, by the way, is a native of Washington, will have an other triple-charactered role as the baritone.

The other participants include Henri Barron in the leading tenor role of the sensational Hoffmann; Fritz von Busing as the dashing youth, Nicklaus; Henry Vogel, as Spalanzani and Crespi; Sol Solomon in a trio of comedy characters; Miriam Norris, as Natascha; Hester Collins, as the Muse; and C. W. Phillips as Luther.

HACKETT IN "THE CRISIS"
AT COLUMBIA THEATER

James K. Hackett will tomorrow evening enter the second week of his successful engagement at the Columbia Theater with a revival of "The Crisis," which was prepared for the stage by Winston Churchill from his celebrated novel. The production will be made with the same careful detail that marked its original presentation by Mr. Hackett in 1902, and in it he will be seen as Stephen Brice, the young Northerner who has fallen in love with the young Southern girl, Virginia Carvel, against whom he is obliged to decide when the trouble of secession arises.

Miss Mabel Roebuck, who was seen to advantage during the last week as the Princess Flavia, will be entrusted with the role of Virginia Carvel, which was originally created by Miss Charlotte Walker. "The Crisis" deals purely with the romance of Virginia and Stephen, representing the cavalier and Puritan types of the American nation, and its scenes are all laid in St. Louis before the civil war. The story of the play is precisely the story of the book—nothing more, nothing less—and since both were shaped by the same hand, the play possesses the style, sentiment, feeling, and literary quality of the novel.

The action opens in November, 1857, when Stephen Brice, a young Bostonian, goes to St. Louis to study law in the office of Judge Winthrop. The movement is brisk from the beginning. Brice encounters in rapid succession Elphinstone Hopper, a coarse-grained Yankee, manager of Colonel Carvel's store; Clarence Colfax, a representative "young blood" of the South, high strung and impetu-

ous; Colonel Carvel, a dithyrambic, courtly Southern gentleman, and his daughter Virginia, who is the heroine.

In the role of Stephen Brice Mr. Hackett is said to have a well-fitting dramatic garment. He suits the character physically and temperamentally, its requirements of dignity, manliness, and calm force. Miss Roebuck will have in the role of Virginia an excellent vehicle for her talents, one of the most lovable types of Southern girlhood as developed by that time of trial and suffering, with moods varying from impulse, whim, and pique to self-sacrifice, womanly devotion and depths of great earnestness. All the characters are dressed in the unfamiliar and charming costumes of the period.

"A MARRIAGE OF CONVENIENCE"
OFFERING AT THE BELASCO

With a pretentious revival of Sydney Grundy's comedy-satire, "A Marriage of Convenience," which has delighted many theater-goers in several countries with its absorbing story of romantic French life in the days of more than a century ago, Guy Standing will present at the Belasco Theater tomorrow night the first of a series of several costume plays of a bygone period that are expected to prove features of his present season.

The action of "A Marriage of Convenience" adroitly satirizes one of the most interesting of French institutions—the eternal domestic triangle of the lover, the husband, and the wife, that every Parisian matrimonial ceremony seems to develop; with the two men in a battle of wits for the possession of the affections of the woman in the case, although the husband does not discover the necessity of his spouse's love in his scheme of things until after his marriage.

Mr. Standing will essay the role of the Count de Candale (originally portrayed in America by John Drew and by Sir Charles Wyndham in London), who weds his cousin, Mademoiselle d'Origny, to comply with the wishes of his family, and insists that the arrangement be primarily one of convenience. He enters into it because of consideration for his relatives. The count's ideas change very suddenly, however, when he discovers that his wife is deeply in love with his best friend, the Chevalier de Valcos, and his struggle to worst the latter is provocative of amusing situations. Miss Dorothy Hammond will appear as the countess, while Martin Sabine will portray the chevalier.

Inasmuch as the scenery and costumes are historically authentic in their representation of the romantic days in which the play takes place, an unusually elaborate production is promised.

An interesting feature, in connection with the revival of "A Marriage of Convenience" is that in order to appear as the Count de Candale Mr. Standing will have to part with his famous mustache, which has been reproduced in photographs so widely that it has come to be recognized as his trademark. It will be the first time that Mr. Standing has appeared clean shaven in twelve years.

SELIGMAN AND BRAMWELL
HEADLINERS AT CHASE'S

Chase's this week will gather into its fold several of the vaudeville successes of this year, notably Minnie Seligman and William Bramwell, Irene Franklin, and Burt Green, the Jetties and their Lilliputians, Ed. F. Reynard, Ray Cox, Billy Gaston and Ethel Green, Ben Ryan and George White, and the motion pictures of "The Animated Snowballs." Minnie Seligman and William Bramwell are newcomers to vaudeville. They are credited with much success in "A Dakota Widow," written by Grace Livingston Furness, the dramatist of "The Man on the Box." Irene Franklin and Burt Green, who scored a hit earlier in the season, will return for a week. Miss Franklin will introduce her new patter song, "The Talkative Waitress." Other new vaudeville successes will be included. The Jetties and their Lilliputians will be an extra attraction, as they per-



DORA THORNE
IN
THE
ACADEMY

form the amazing English Risley feat on a living pedestal. The other features are said to furnish a formidable array for amusement seekers.

"DORA THORNE" OFFERING
AT NEW ACADEMY THEATER

Perfect characterization, plenty of thrills, harassing situations, dashes of sensationalism, comedy galore, and a competent acting cast, is promised for the Harry Seligman Amusement Company's play, "Dora Thorne," which will be at the New Academy all this week. Each of the four acts is said to be filled with entertaining material and surprising novelty. The story of Bertha M. Clay's famous novel has been carefully followed by Mr. Parker, who dramatized the book, and has made one of the most beautiful plays out of this world-renowned book. The management promises one of the most elaborate scenic productions ever presented at the New Academy, and an important cast of well-known players.

"Dora Thorne" is said to appeal to the women and children, and it is claimed to be one of the strongest drawing matinee attractions on the road.

MACDOWELL MEMORIAL CONCERT
FOR TUESDAY AFTERNOON

The MacDowell memorial fund concert will take place at the Columbia Theater Tuesday afternoon, May 12, at 4:30 o'clock, and will be given by the Musical Art Society of Washington.

The proceeds, after the necessary expenses have been paid, will be given to the MacDowell memorial fund, which is a fund for the support of the program, consisting entirely of works by MacDowell, will be choruses sung by the Musical Art Society; songs by Minnie Seligman, mezzo soprano; Fredrick Martin, bass, and Dr. Franklin P. Ligon, tenor; "cello solo," with orchestra, accompanied by Carl Webster; two movements of Dr. Sonata Tragica, on the piano, by Oscar Frankl; a cello and two orchestral suites by the Boston Festival Orchestra.

Herron Mossell, of this city, will conduct the choir of the Musical Art Society. Emil Mollenhauer, conductor of the Boston Festival Orchestra, will conduct the suites and the orchestral accompaniments.

"The World Beaters."
Patrons of the Gayety Theater are promised a treat this week, when J. Herbert Mack's "World Beaters" will be the attraction. It is said to be one of the best of the new burlesque attractions on the road this season. The show begins with a vaudeville cockade, and a Trip to Newport. The second part of the bill is a series of vaudeville acts, the first contributed by Reid and Maitland, the Ginger Girls; Red and Hadley; The Automatie Soldier and the Military Maid; Mr. and Mrs. Charles Buckley, in their come act.

The closing burlesque is "The Isle of Rubbernecks."

"20th Century Maids."

The "Twentieth Century Maids" will be the attraction at the New Lyceum Theater this week. The attraction is organized on the musical comedy order, with a play in three acts, entitled "A Trip to Panama," which comedy is introduced by such comedians as Harry Holman, Billy Noble, Henry P. Nelson, and Abe St. Clair. The principal female parts are taken care of by Emma Wood, Pauline Moran, and May Strehl. Cornelia and Eddie are a special feature, and present their original act, "Toss 'em and Miss 'em."

Here Next Week At the Theaters

THE pleasant surprise of the Aborn opera season at the New National is the announcement of "Robin Hood." Reginald De-Koven's romantic opera, for next week, it will be remembered that "Robin Hood" opened the summer opera season at this theater last year, proving quite popular.

The announcements concerning the singers leave nothing to be desired. Eugene Cowles, the famous basso, who for many seasons won high regard by his work in Alice Neilson's "The Fortune Teller" company, has been especially engaged for the role of Will Scarlet. George E. Frothingham, the Bostonian singer, who for eighteen years appeared as Friar Tuck in "Robin Hood," will return for his old role.

Other Bostonian singers will be engaged, and announcements will be made later regarding each. The original Bostonian version of the opera will be used here, and the scenery, which will be freshly prepared for Washington, will be an exact duplicate of the set used by that memorable organization.

"John Gladys' Honor."

James K. Hackett and his company will next Monday evening, May 12, present the latest and most powerful of Alfred Sutro's plays, "John Gladys' Honor," at the Columbia Theater for the first time in Washington. Its four acts are laid in Paris, and the play is a study of an American millionaire, and the social problems that he himself has created, which turn on the loss of a wife's love and his domestic happiness through his frenzied devotion to making money.

This for the third week of his engagement here Mr. Hackett will step from the field of imaginative into the realm of the present. "John Gladys' Honor" was originally produced in London at the St. James Theater in March, 1907, with George Alexander in the title role. It first American presentation was given at the Davidson Theater, Milwaukee, in November last under the auspices of Mr. Hackett, who afterward presented it with success in Chicago before taking it to New York. Miss Roebuck will be seen as Muriel Gladys, the wife.

"Sherlock Holmes" at the Belasco.

"Sherlock Holmes" will be the next offering of the Guy Standing Stock Company, beginning Monday, May 18, this decision having been arrived at only yesterday, when Mr. Standing learned that it would be possible to secure the entire scenic production of this famous play from New York. "Sherlock Holmes" was William Gillette's greatest triumph and affords Mr. Standing an excellent opportunity to appear to advantage. Alice Butler and George Gaston, two Washington favorites, will appear for the first time this season with the Belasco Stock Company in this play.

Richard Golden at Chase's.

Chase's next week will offer a vaudeville program, comprising Richard Golden and company in "A Case of Divorce," by Clay M. Greene, the novelty, "A Night With the Poets," Bowers, Walters, and Crocker, "The Rubes," Mary Dupont and company in "A Leap Year Leap," Klein and Chiffon, "A Trip to Newport," and "The Dummy's Holiday." The program is a pliant one; Alviso and Othello, the European society gymnasts; and the double motion pictures of "The Tourists in Their Country" and "The Champagne Industry."

"Sis Hopkins."

Miss Rose Melville, and company will be seen at the New Academy for the week of May 18, in her well-known play, "Sis Hopkins."

Plays like "Sis Hopkins," with such an actress as Rose Melville interpreting the chief features, have always been welcome to theatergoers, as the many years of its life, and the demand by managers for its repetition amply testify. Miss Melville originated the role, and her stage studies never tire. Her quiet yet wise adage of there "Bein' no sense in doin' nothin' for nobody that never doin' nothin' for you" rings just as true today as when spoken for the first time.

Began Career On Stage When He Left Cradle

Although he is still in his twenties, few actors have had wider experience or a more varied career than Frank Craven, who is now playing at the Belasco Theater.

Mr. Craven made his first bow to an audience at the tender age of three years, when he was carried on the stage of the Boston Theater to play the part of an infant in "The Silver King," in which production his father, the late John Craven, was then taking a prominent part. That he inherited some talent for a bit behind the footlights from his father was evident from the very first, as he managed to refrain from howling or crying during the few minutes he was on the stage, and so delighted was Craven, sr., with his young hopeful's conduct that he continued to utilize his services whenever a play calling for the introduction of a baby was put on.

When the infant actor had attained the age of eight years he decided that he had outgrown the sort of roles he had been playing, and he was able to shine as an actor of promise at an age when most of his playmates were getting ready to go to high school. During the summer of 1894, when Craven was acting as stage manager for the late Charles Hoyt when the latter was in the heyday of his fame, and later for Nat Goodwin when that comedian was first coming into the widespread prominence his cleverness afterward achieved.

That the hours Frank Craven had spent in the glow of the footlights were well spent was demonstrated on the night of his first appearance in New York city, when he scored a hit as the eccentric "Frenchie" in "Nancy Brown," the quaint musical play that established Marie Cahill as a star. Since that time he has played almost a hundred character parts in stock companies and dramatic productions in various parts of the country, an experience that few actors of today can claim. He is perhaps best remembered by local playgoers for his impersonation of the chauffeur in "Man and Superman."

In "A Marriage of Convenience," this week at the Belasco, Mr. Craven will have another opportunity to display his versatility and his skill in the art of making up.

Access to Sea World.

Four young women of the Fritz Scheff company—Mabel Miller, Leonore Novasio, Lulu Wells and Norina Miller—have arranged a summer program which will include 20,000 miles of travel and a glimpse of the Philippines. Some months ago Jose de la Cruz, manager of the Rial Theater, in Manila, wrote to Mme. Scheff offering what he considered generous terms if she would play "Mlle. Modiste" at his theater. Mme. Scheff laughingly mentioned the matter to some of her company, and was surprised when these four girls all wanted to serve as substitutes for "Mlle. Modiste," begging her to write to Senor de la Cruz to see if some arrangement could be made.

Mme. Scheff then wrote explaining that if their passage and expenses while in the City of Manila were paid the four girls would contribute a singing and dancing specialty without compensation. A second surprise occurred when Senor de la Cruz agreed to the suggestion. The four young women will start on their long journey in a few days. Their engagement at the Rial begins early in June and they will return in time for Mme. Scheff's opening in a new production in the fall.

LEECH GOING TO PITTSBURG.

To Percy F. Leech, whose clever stage direction contributed substantially to the success of "The Prince of Parthenon," by local amateurs a fortnight ago, Will Page has entrusted the stage management of the stock company he will operate at the Nixon Theater in Pittsburgh this summer in connection with the Guy Standing company at the Belasco Theater.